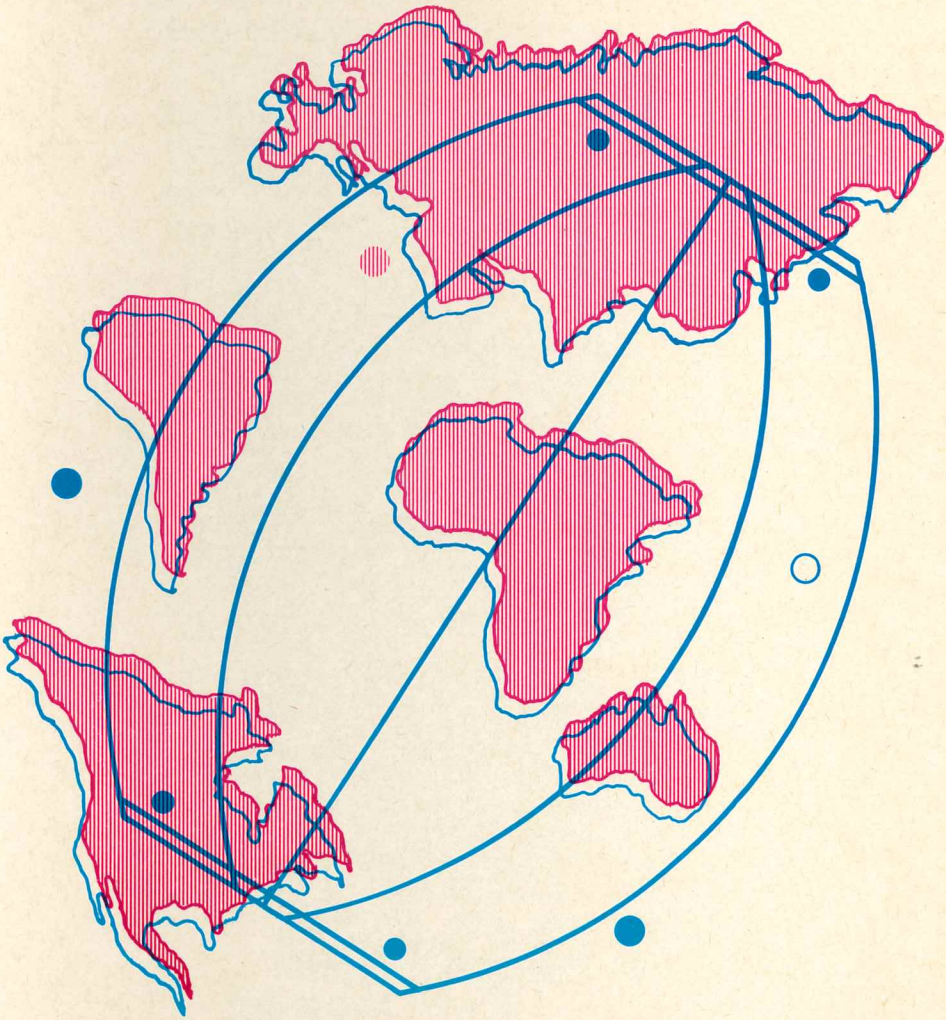
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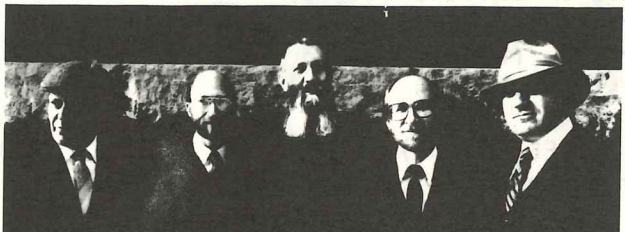
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NEXUS

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Premiere Dance Theatre Harbourfront

Produced in co-operation with the CBC

Saturday May 11, 1985 8:00pm

NEW MUSIC CONCERTS

presents

NEXUS PLAYS NEW WORKS
Saturday, May 11, 1985

DANCE VARIATIONS (1983) — JOHN HAWKINS (Canada)
for glockenspiel, bongos, xylophone, marimba, roto-toms, and vibraphone in six movements

RAIN TREE (1981) — TORU TAKEMITSU (Japan)
for vibraphone, two marimbas and crotales

DRUMMING, PART 1 (1971) — STEVE REICH (U.S.A.)
for eight tuned bongos

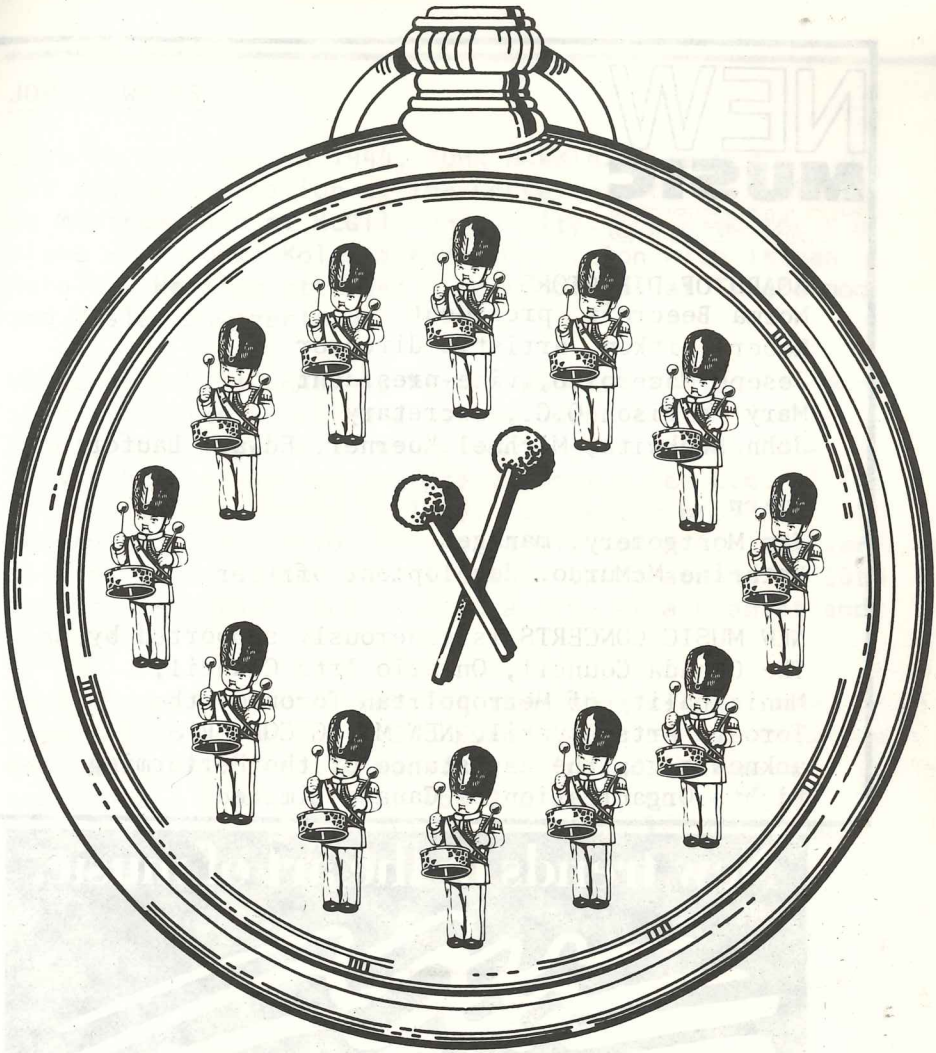
INTERMISSION

CLOS D'AUDIGNAC (1984) — BRUCE MATHER (Canada)
for solo marimba, marimba, vibraphone, glockenspiel and tuned cowbells

ANNEXUS* (1984) — MILTON BARNES (Canada)
for 37 instruments

*World Premiere

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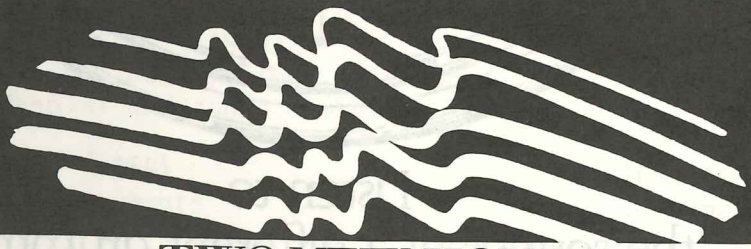
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JOHN HAWKINS

Born in Montreal in 1944, JOHN HAWKINS received his musical education at the Conservatoire de Musique de Montreal and at McGill University. He studied piano with Lubka Kolessa and composition with Istvan Anhalt. He also attended summer courses at Tanglewood and Basle, Switzerland.

While at McGill, HAWKINS held a Woodrow Wilson Fellowship and later received a Canada Council Senior Arts Grant, enabling him to study for 1 year in New York City. He was awarded the prestigious Jules Leger Prize for New Chamber Music in 1983. Currently professor of Theory and Composition at the Faculty of Music, University of Toronto, he specializes in the teaching of 20th Century repertoire and is also active as a pianist and conductor.

HAWKINS compositions, most of them commissions, have been performed in the U.S., Europe and in most Canadian centres. His recent compositions include Waves for soprano and piano, Etudes for 2 pianos, Quintet for woodwinds, Prelude and Prayer for orchestra with tenor soloist, Three Songs for tenor and harp, Dance, Improvisation and Song for clarinet and piano, and Breaking Through for soprano, percussion and piano.

DANCE VARIATIONS

DANCE VARIATIONS was written for and is dedicated to Bob Becker, Robin Engelman, Russell Hartenberger and John Wyre. Commissioned by Nexus through the Ontario Arts Council, the work was completed in August 1983 and is scored for glockenspiel, bongos, xylophone, marimba, roto-toms and vibraphone. There are six movements. The first and second present the basic material of the piece in the simplest possible manner. Movement three (featuring xylophone and bongos) and movement four (featuring marimba and roto-toms) are more complex and developmental. Movements five and six form the coda.

TORU TAKEMITSU

TORU TAKEMITSU was born in Tokyo in 1930. In 1948 he became a private pupil of Yasuji Kiyose with whom he studied for a few years; otherwise he is self-taught, which may partly explain the originality of his approach and style. From the first, TAKEMITSU experimented with unusual combinations, unconventional performing techniques, graphic notation, aleatory music and the incorporation of visual elements. Between 1948 and 1965 he shared interest and concerts with fellow groups to foster the traditional music of Japan. In 1964 TAKEMITSU was invited by The East-West Centre in Hawaii to give a series of lectures with John Cage with whom he later collaborated on performances. In 1967 he was commissioned to write a piece for the 125th Anniversary of the New York Philharmonic which was performed at the Lincoln Centre.

Since that time he has been involved in a myriad of of musical and artistic activities some of which have been devoted entirely to his music. He is also the recipient of many international awards.

RAIN TREE

RAIN TREE belongs to Takemitsu's Rain Series and is scored for vibraphone, two marimbas and crotales. When Takemitsu was planning the piece he was greatly influenced by a novel of Kenzaburo Oe titled Atama no ij Ame no Ki. The opening page of the score has a paragraph quoted from this novel:

> "It has been named the 'rain tree'; for its abundant foliage continues to let fall rain drops collected from last night's shower until well after the following midday. Its hundreds of thousands of tiny leaves—finger-like—store up moisture while other trees dry up at once. What an ingenious tree. Isn't it?"

STEVE REICH

STEVE REICH was born October 3, 1936 in New York. He studied Western rudimental drumming with Roland Kohloff and composition with Hall Overton, William Bergsma, Vincert Persichetti, Darius Milhaud and Luciano Berio. He has studied drumming at the Institute for African Studies at the University of Ghana and Balinese Gamelan Semur Pegulingan and Gamelan Gambang with Balinese teachers at the American Society for Eastern Arts. In 1976-77 he studied the traditional forms of cantillation of the Hebrew Scriptures in New York and Jerusalem.

REICH's largest work to date, The Desert Music (1983), is scored for large orchestra and chorus. It is a setting of parts of poems by William Carlos Williams. It received its world premiere March 1984 in Cologne by the West German Radio Orchestra and Chorus.

REICH's book of collected essays, Writings about Music, is available from Columbia University Press. It was expanded and translated into French in 1981 as one of the first publications in Pierre Boulez' series of books on new music.

DRUMMING, PART I

DRUMMING, in the context of Steve Reich's music, is the final refinement of the phasing process where two or three identical instruments playing the same repeating melodic pattern gradually move out of synchronization with each other. DRUMMING also introduces the new technique of gradually substituting beats for rests (or rests for beats) within a constantly repeating rhythmic cycle. The very beginning of DRUMMING starts with two drummers constructing the basic rhythmic pattern of the entire piece from a single drum beat, played in a cycle of twelve beats with rests on all the other beats. Gradually, additional drum beats are substituted for the rests, one at a time, until the pattern is constructed. The reduction process is simply the reverse, where rests are substituted for beats, one at a time, until only a single beat remains. Part I is scored for eight small tuned drums.

BRUCE MATHER

Born in Toronto in 1939, BRUCE MATHER initially studied the piano, specifically with Alberto Guerrero and Alexandre Uninsky. He also studied composition with Godfrey Rideout, Oskar Morawetz and John Weinzweig at the University of Toronto, from which institution he obtained both a Bachelor's degree (1959) and a doctorate in Music (1967).

Thanks to a grant from the Canada Council, he was able to continue his studies in Paris, where he was a pupil of Darius Milhaud (composition), Olivier Messiaen (musical analysis) and Lazare Lévy (piano). He also attended Pierre Boulez' classes in orchestra-conducting in Basle during the summer of 1969. Since 1966, MATHER has been a professor in the Faculty of Music at McGill University.

The series of works composed between 1967 and 1973 under the title Madrigal 1 to 5 makes up a major part of MATHER's production. Among his other major works are La lune mince (1965) to words by Paul Valéry, the Sonata for Two Pianos (1970) which MATHER and his wife, pianist Pierrette Lepage, have often performed together, In Memoriam Alexandre Uninsky (1974), and Music for Organ, Horn and Gongs (1973). MATHER spent a sabbatical year in France in 1975-76, out of which came Au Château de Pompairain, for mezzo-soprano and orchestra.

CLOS D'AUDIGNAC

Written between October, 1983 and July, 1984 CLOS D'AUDIGNAC was commissioned by Bob Becker with the aid of a grant from The Canada Council. CLOS D'AUDIGNAC, one of the finest wines of the commune of Volnay in Burgundy, is a monopoly of the "Domaine de la Pousse d'Or". The solo marimba is accompanied by three other players on marimba, vibraphone, glockenspiel and cowbells. The work is dedicated to Bob Becker and Nexus.

-Bruce Mather

MILTON BARNES

Born in Toronto in 1931, MILTON BARNES' work is characterized by an eclectic "fusion" style. His activities have included guest conducting orchestras (Toronto, Vancouver, Windsor, London, CBC) as well as musical director and conductor for the St. Catherines Symphony, Niagara Falls Philharmonic (U.S.A.) and the Toronto Repertory Orchestra (founder of this orchestra). With the T.R.O., BARNES commissioned and premiered over 50 works and set the pace in Toronto and Canada generally, with a new format in programming which has strongly influenced the current trend in Canadian ensembles today.

As a composer, he has received over 45 commissions. He also works as an orchestrator and conductor for Patricia Cullen of Nelvana Films (Care Bears, Edison Twins, Portraits of Power) and with Sharon, Lois and Bram. He has composed for feature films (Blood and Guts), documentaries (Spirit of the Hunt) and CBC dramas (working with directors Alan King and Curt Reis). BARNES has acted as composer in residence for numerous organizationsincluding the Toronto Dance Theatre and the New Chamber Orchestra (Bill Phillips, conductor), as well as leading workshops for professional composers, writing music for theatre at the Centre for Actors' Study (Toronto and New York) and music for the dance at the Toronto Dance Theatre. He annually presents "All BARNES" concerts, recently appearing on the Pops Du Maurier series at Harbourfront and a classical/jazz "fusion" concert at the Music Gallery.

MILTON BARNES is a graduate of the conducting school of the Vienna Academy of Music, Austria (1961) and studied composition with John Weinzweig and Ernst Krenek. He was a prominent jazz guitarist and drummer in the 50's.

ANNEXUS

At the invitation of Peter Goddard I had given a lecture on my music at York University, and Robin Engleman, present that evening, suggested I might compose a work for Nexus. Subsequent meetings with Michael Craden

ANNEXUS (cont'd)

also initiated a similar invitation. A CBC commission for "Two New Hours" clinched the project, and then Michael Craden passed away. The work is dedicated to his memory.

The composition is specifically composed for the five man team of Nexus playing 37 different instruments, all from their own collection which includes a great many "third world" instruments. I attended a number of performances to acquaint myself with the sounds of the instruments I was not accustomed to hearing. After an initial lengthy period of incubation and hesitancy, I wrote ANNEXUS in approximately four weeks. It was a joyous task in that percussion was always my main instrument and that this was the first percussion work for a concert that I had written. The title ANNEXUS came about through the combination of the works NEXUS and ANNEX, the district in Toronto where I live, this fruitful combination of words being humorously suggested by critic Bill Littler at an Ontario Arts Council reception.

In regard to the formal structure of ANNEXUS, the first theme in two parts of the opening movement is characterized by a rhythmic colour-texture while Part B of that theme is more intervallic in octaves and sevenths yet maintaining the same texture. These motifs are recapitulated and after a high-pitched climax we are led to an Andante section which introduces theme two, part A, a simple folk song on the Jamaican steel drum... part B, introduced on the kulintang, is more poignant and couples with part one into a cadenza solo for the marimba. An uptempo Con Moto concludes the exposition of themes and bridges (by Chinese tom toms) an extensive duet for vibes and marimba on the "poignant" motif. The Con Moto returns with extensive development of Theme 1. An ensemble "two against three" is developed and climaxes leading to a second vibes and marimba duet with extensive development of the "poignant motif". A Coda briskly recalls the motifs of the Theme 1 opening in a parade of rhythmic and harmonic variances.

The second movement, opening with stately chords, introduces two contrasting themes which are subsequently developed. The first a simple Allegro folk song, heard in the first movement with the Tabla accompaniment and the second a long Andante melody introduced and bowed on Japanese temple bowls. After a recall of the stately chords of the introduction (now as a bridge) an extensive Latin Jazz episode follows, which is coupled with a Jazz Waltz. A recap of the folk song ensues with the apotheosis of the other themes and builds to a formidable climax. The works concludes with a hand-clapping section recalling the opening motifs of the whole work and, last but not least, a "last word" for the folk song, played on an ocarina.

-Milton Barnes

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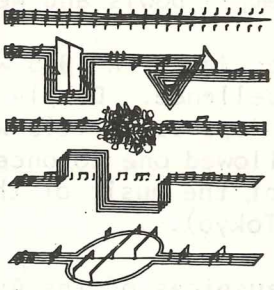
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NEXUS

Over the past decade Nexus has become recognized as one of the most remarkable ensembles in the world, quietly establishing its own identity through its unique repertoire and instrumentation, and at the same time, building a reputation for unforgettably powerful performances.

Their repertoire is prodigious. Much of the music they play has been created from within the group—the result of five musicians who are all skilled in the art of musical creation. However, NEXUS also performs works by such contemporary composers as John Cage, Steve Reich, Toru Takemitsu, Jo Kondo, Lou Harrison and Bruce Mather. They have made delightful arrangements of music by Spike Jones and ragtime xylophone master George Hamilton Green.

To perform all this fascinating music NEXUS utilizes a gargantuan collection of instruments from all parts of the globe, including rattles, bird calls and bundt pans, as well as marimbas and xylophones, and more exotic instruments such as magnificent Chinese gongs, Japanese temple bowls and West African drums.

NEXUS toured Japan in 1976 where they were praised for musical excellence. Deeply moved by a NEXUS performance, one Japanese critic wrote: "Their superior artistry allowed one to once again experience the greatness of the music of the earth." (Ongaku Geijutsu, Tokyo).

Under the auspices of the Arts Council of Great Britain and the Canadian Department of External Affaris, NEXUS toured England in 1978, where the response was so enthusiastic that they were invited back for another successful concert tour in 1982.

NEXUS headlined the Cologne Festival in West Germany in 1981, and in 1982 made a tour of the Southern United States, celebrated their 10th Anniversary with a sold-out concert series in Toronto, appeared with the

NEXUS (cont'd)

Winnipeg Symphony, and performed at the Tanglewoood Music Festival in Massachusetts.

During the 1983-84 season NEXUS went on an international tour which took them to 11 countries in Europe and the Far East; they also participated in Toronto's International Festival as part of "Supercussion" in June 1984; and they gave solo recitals at the National Arts Centre in Ottawa and the St. Lawrence Centre's Town Hall in Toronto (April 1984). They are guest artists with several symphony orchestras, including the New York Philharmonic in November 1984.

NEXUS made the intriguing soundtrack for the Academy Award-winning documentary "The Man Who Skied Down Everest". The ensemble has recorded five albums: the first with jazz flutist Paul Horn which displays the improvisational skill of these musicians; the second album, "NEXUS Ragtime Concert" is a critically acclaimed direct-to-disc recording featuring the best of NEXUS' ragtime arrangements; "Music of NEXUS" contains representations of the unexpected pleasures of NEXUS. Released in 1982 were "Changes", an album of contemporary percussion classics co-produced with the CBC, and an anthology of poetry and music featuring the great Canadian poet, Earle Birney.

NEXUS meets people in workshops as well as at concerts; their workshops have received the support of the Ontario Arts Council, the New York State Council on the Arts, the Connecticut Commission of the Arts and the Arts Council of Great Britain, NEXUS has held residencies at Wesleyan University, the University of Toronto, York University, the Chautaqua Institution, Courtenay Youth Music Camp and Drake University in Iowa.

"One of the most enjoyable things about a concert by NEXUS, that intrepid quintet of Toronto percussionists, is that it always blends material of the highest quality into a performance that stimulates as much as it gives pleasure." (The Citizen, Ottawa, July 1983).

NEXUS (cont'd)

The highlights of NEXUS' 1982-83 season were a concert in Paris, a three-week tour of England, concerts in New York and Washington, D.C. as part of a New Music Concerts' tour, concerts and residencies at universities in Canada and the U.S., and four concerts with the Toronto Symphony.

BOB BECKER

BOB BECKER holds Bachelor's and Master's degrees from the Eastman School of Music where he studied percussion with William Street and composition with Warren Benson. He has also studied tabla with Sharda Sahai, mrdangam with Ramnad Raghavan, Javanese gamelan with Prawotosaputro and Sumarsam, and Gahnaian drumming with Abraham Adzinyah, Gideon Alorworye and Freeman Dorkor. Bob has been percussionist for the Marlboro Music Festival and timpanist with the Festival Orchestra under Pablo Casals. For several years he was percussionist with the Paul Winter Consort and has performed and recorded with Marion Brown, Chuch Mangione and Paul Horn. At present, Bob performs with NEXUS and American composer Steve Reich's ensemble.

WILLIAM CAHN

WILLIAM CAHN is also a graduate of the Eastman School of Music and he has been the principal percussionist of the Rochester Philharmonic since 1968. As a soloist, he has performed with a number of orchestras, including the Rochester Philharmonic playing his own compositions as well as transcriptions for percussion. He has participated in the Philadelphia Orchestra and Robin Hood Dell youth concerts, and has performed with the Toronto Symphony, the Chautauqua Symphony, the Paul Winter consort, the Chuck Mangione Orchestra, Carman Cavallero, Chet Atkins, and the Marlboro and New Hampshire Music Festivals. Bill likes to design and build his own instruments and to compose music for percussion instruments.

ROBIN ENGELMAN

ROBIN ENGELMAN, former principal percussionist of the Toronto Symphony, has served in that capacity with four other orchestras in North America and has performed with numerous symphonies, the Marlboro Music Festival and the New Hampshire Music Festival. He studied percussion and composition with Warren Benson at Ithaca College and has taught at Ithaca College, the Eastman School of Music, the University of Toronto and York University. Touring extensively with NEXUS and New Music Concerts, Robin has travelled throughout the world.

RUSSELL HARTENBERGER

RUSSELL HARTENBERGER is Professor of percusssion at the University of Toronto and holds a Ph.D. in World Music. He performs regularly with New Music Concerts of Toronto, the Steve Reich ensemble in New York, and is a freelance musician. A graduate of Wesleyan University, he has studied the mrdangam, tabla, West African drumming and Javanese gamelan. His travels include extensive touring in North and South America, Europe, music studies in Ghana, and attendance at the Carnatic Music Festival in Madras, India. He has also performed with the Oklahoma City Symphony and at the Marlboro Music Festival.

JOHN WYRE

JOHN WYRE, former timpanist of the Toronto Symphony, has performed with that orchestra both in Canada and on international tours. He has been soloist with the Boston Symphony, the Japan Philharmonic and the Toronto Symphony, and participated for eight summers at the Marlboro Music Festival. Sincer 1970, John Wyre has been active as a composer and performer of contemporary music. His compositions have been performed by major ensembles in North America and Japan.

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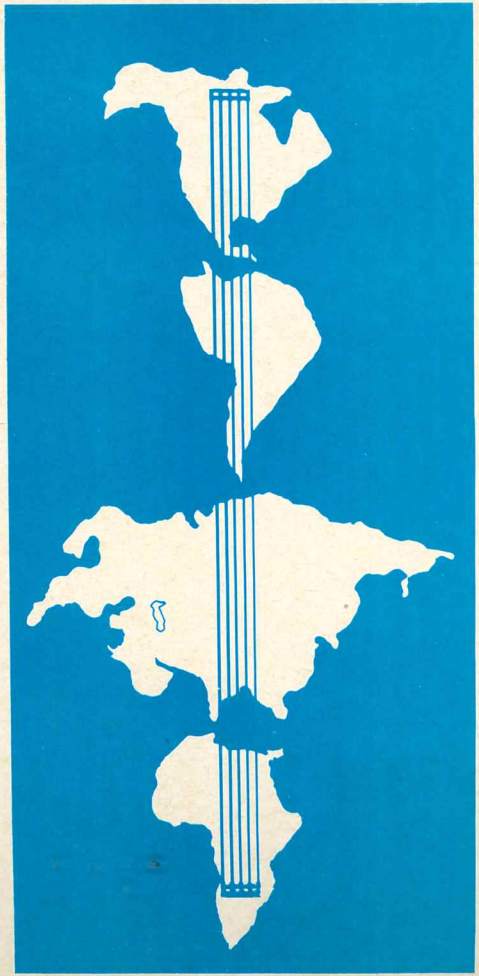
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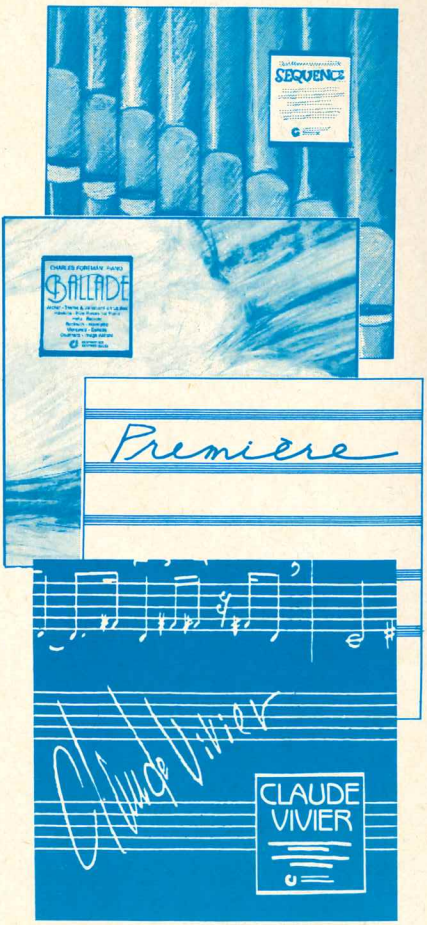
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